1:Layard E-5 (1914-1915) 1942
0012 Malekula 0012

142
291
293

PLATE V

Pelur, of Togh-vanu, wearing bark-board belt and penis-wrapper. He is singing a cannibal song while holding in his right hand the sacrificial wooden hatchet figured in Plate XXIV and Fig. 59

[facing p. 42]

1:Layard E-5 (1914-1915) 1942
0012 Malekula 0012

DAY OF SACRIFICE

(a) THE NIGHT

X196 ***Taure danced by all villages. Bot-mau torch-light processions. Hawk-banners cast down.***

On the Eve of the great sacrifice, in place of the Low Maki *Taur Nambak*, *Taure* is danced by all villages during the entire night, interrupted at intervals, as at Low Maki, by the torch-light processions called *Bot-mau* in honour of the home-bred circle-tuskers about to be sacrificed at the stone-platform, and at dawn the hawk-banners are cast down and trampled on.[1]

Rokaik (women's na-leng) danced.

X196 293 After the hawk-banners have been thrown down, and when it is now quite light, there follows the rite called *Rokaik*, of which only a brief part was gone through for Low Maki[2] but which is now performed in full. This appears to be a kind of women's *na-leng* figure-dance in which the chief actors are the Maki-men's wives. These now assemble in the dancing-ground, wearing on their backs and reaching far above their heads a large ornament called *hokuri*.[3] This term is usually applied to the bunches of sweet-smelling herbs that men wear on certain ritual occasions tucked into the back of the belt. On this occasion, however, it is worn by the women and is made out of a large thatch-palm leaf of which the lower part of the midrib is tied to the woman's back, and which is decorated with a number of herbs symbolising the grade of tusked boar that the husband is about to sacrifice. Chief among these symbols are the leaves of the *tawò* tree, which may be worn only if the woman's husband is going to sacrifice a circle-tusker. These women, with their husbands, together perform the *rokaik* dance from which the rite takes its name, beating the ground with the butt-ends of bamboos and singing the song already given on p. 385.

X196 When the dance is over, the wives of the Maki-men, now stationed at one end of the dancing-ground, drop their bamboos and run across the dancing-ground, and in so doing are pursued by one, or sometimes two, Maki-men waving leafy branches of a kind called *ro-mbung-bung*.[4] Those in the middle of the dancing-ground fall back on either side to make way for the fleeing women, who run down to the shore. The waving of the branches by the pursuing Maki-men is called "beating the women," though in fact no beating occurs, and possibly represents a formal cleansing of the dancing-ground from the contact of women. The position of women is, however, still recognised enough for them to demand compensation for the indignity thus inflicted, and the Maki-man (or Maki-

[1] See pp. 324, 332, 384. [2] See p. 385. [3] Atchin *segur*.

[4] The branches called *ro-mavi* waved at Low Maki (p. 385) were an anticipatory symbol for these.